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BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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THE EDUCATIONAL WORK OF THE MUSEUM

For a number of years (1912-1919) the September issue of the BULLETIN was known as the "Educational Bulletin." This year again we are devoting nearly an entire number of the BULLETIN to a recital, prepared by Huger Elliott, Director of Educational Work, of the activities through which the collections are enjoyed, appreciated, and used for their cultural and practical values.

As it was desired to place the educational work before the Members not only as we see it from within but as it is seen by others, the following were asked to contribute to this number, and their statements are incorporated in Mr. Elliott's article:

- Helene Ferro Avery, English Department, Washington Irving High School.
- James Lee, M.D., Ex-District Superintendent, Board of Education, New York.
- George D. Pratt, Trustee of the Museum.
- Mary Gamble Rogers, Director, Department of Art, New York Training School for Teachers.

Percy S. Straus, Vice-President, R. H. Macy & Company, Inc.
We are deeply indebted to them for their kind coöperation. THE EDITOR.

THE EDUCATIONAL AIMS

In a room where are shown splendid ceramics and sumptuous textiles a little lady stopped an official of the Museum and asked where the "art galleries" might be found. It developed that she sought the collection of paintings. She is one of a large class which has a limited appreciation of works of art, a class which needs the help the Museum is offering. But even those who look upon ceramics and textiles as properly gracing an "art gallery" are often glad of the illuminating word which spurs appreciation.

On the thirteenth day of April, 1870, an act of incorporation was granted for the purpose of establishing The Metropolitan Museum of Art—to encourage and develop the study of the fine arts and the application of the arts to manufacture and practical life, to advance the general knowledge of kindred subjects, and to furnish popular instruction and recreation.

What interpretation must be placed upon this last phrase? To live up to the ideals of its founders the Museum must offer the little lady enough "popular instruction" to cause her to stop and question her classification and, in time, learn to derive "recreation," or enjoyment, from other works of art as well as from paintings.

A manufacturer of jewelry, who seemed to have entered the Museum more by accident than by design, was being shown some pendants. In the course of discussion a word was dropped by the instructor concerning the "growth" of the elements composing one of these: that instead of growing downward from the point of suspension, the movement was in the opposite direction—that the jewel was, from the point of view of the theorist, upside down. The comment seemed to fall upon unheeding ears, yet some months later word came that the manufacturer had looked over his stock and that in more than twenty pendants the point of suspension had been

reversed, greatly adding to their beauty. Here the desire of the founders that the Museum should aid in the application of the arts to manufacture was clearly fulfilled—one incident quoted out of a thousand similar cases.

We may, then, sum up the educational aims of the Museum as (1) helping the visitor in developing his ability to enjoy the collections and (2) aiding him in their use.

There are those who hold that no amount of "instruction" can fit a man to enjoy a work of art—that he must, himself, develop his capacity for enjoyment by looking and again looking. Of course we cannot endow a man with the faculty of enjoying beautiful objects. But the susceptibilities of the normal person may be increased; the word fitly spoken may open his eyes to beauties of which he had not dreamed.

Furthermore, it is implied in the charter that the taste of the public is to be trained. This, in a large measure, is accomplished by the quality of the objects displayed and by the arrangement of these in the galleries. But this silent teaching should be reinforced by the spoken word. Once the attention of the visitor has been directed to the beauty of composition and suitability of setting, he begins to note these matters for himself, and with the sharpened perception comes a sensitiveness to arrangement which before was lacking. One might be safe in declaring that the training in taste is one of the most important positive functions of the educational staff.

We begin with story-hours for children and the correlation of school work with a study of man's artistic production as found in the collections. Under guidance, children are led to derive inspiration from the objects in the galleries that school and home work may be finer. This work, ever increasing in scope, is carried through the high schools into the college and the university. For the Members and the general public there are lectures and guidance of the individual or of groups. Thus, as far as may be, the needs of the public from childhood to maturity are met.

Such service must result in raising the standards of taste among those who frequent the Museum. That these may be

able, in their purchase of articles of daily use, to satisfy in a measure the tastes thus formed, the activities which may be grouped under the heading "use of the collections" have been developed. Designers and manufacturers are given all possible assistance¹ that the articles they make may satisfy the taste of the "museum-trained" purchaser. Between the public and the manufacturers stand the buyers and the salespeople employed in the retail stores. That these may be assisted in offering the more discriminating public the better designs produced by the manufacturers, courses are given by which this group may profit by the lessons to be learned in the Museum. Thus the circle is completed and, largely through the vision and creative activities of the Secretary of the Museum, Henry W. Kent, the Museum plays its part in molding the artistic expression of the day.²

The aid given the public should not, however, be confined within the limits of the Museum walls. Therefore the Museum Extension service was inaugurated, by means of which lantern slides, photographs, reproductions in color, duplicate casts, textiles, and motion picture films are, for nominal sums, rented far and wide over the country east of the Mississippi River.

Such, in briefest outline, are the aims and

¹ This assistance is given by Richard F. Bach, Associate in Industrial Arts.

² Although lectures were given in the Museum as early as 1872, and in 1905 cooperation with the public schools was established, it was not until 1907, when Mr. Kent, then Assistant Secretary, was also appointed Supervisor of Museum Instruction, that a definite policy for the educational work of the Museum was inaugurated. From that time until 1925, when he asked to be relieved of this phase of his activities, Mr. Kent developed the work described in this issue of the BULLETIN.

In 1907 the lending collection of lantern slides was established; in 1908 the first Museum Instructor was appointed. In 1914 lectures for salespeople were first given—this developing, in 1917, into the Study-Hours for Salespeople. The Story-Hours for Children were begun in 1915; in 1917 was held the first Manufacturers' Exhibition; in 1918 the Associate in Industrial Arts was appointed. A full chronology might become wearisome; these few dates indicate the expansion of the work under Mr. Kent's inspiring guidance.

activities of the Educational Department of the Museum.

I. THE ENJOYMENT OF THE COLLECTIONS

Members and Other Visitors

Those who seek guidance as individuals or in groups have no spokesman: therefore the reader must be content with an account of this service as seen from within. But it is evidently appreciated, as those so served in 1925 numbered 5,932.

That the visitor may ask for, and receive, guidance by one of the Museum Instructors (free if a Member, for a nominal fee if a non-Member) is learned with surprise by many. Perhaps it is unwise to dwell upon this service, as the department cannot now meet all the demands made upon it. However, as a man remarked upon hearing of this phase of the work, "I have been a Member for fifteen years but never realized that I could ask for some one to take me about," the knowledge of this service evidently spreads but slowly. This general guidance is in the hands of Miss Abbot, Senior Instructor, Mrs. Carey, and Miss Marshall, who joined the staff only this month.

Besides this service, Miss Abbot gives lecture courses which, though listed in the regular announcements of New York University and Columbia University, are open to others than university students, and courses for the public at large. Those offered during the coming winter will be *Outline of the History of Painting through 1600*; *Outline of the History of Painting after 1600*; and *The Florentine Renaissance*. Miss Abbot also serves those who desire to study the collections in what may be called a "scholarly" manner: for these she gives a series of gallery talks on the chosen topic—the number of appointments usually being limited to six. During the winter months Mrs. Carey adds to her general guidance a series of gallery talks on Saturday and Sunday afternoons, the subjects to be discussed being announced in advance. During the six weeks of the summer when thousands come to the city to enroll in the summer schools of the universities, Mrs. Carey and Mr. Elliott conduct series of

gallery talks for these strangers within our gates.

It has been observed that those who ask for guidance have no one to voice their impression of the work—but it was gratifying to receive from a lady a note, with a cheque inclosed, saying that as she had for six seasons been enjoying the talks in the galleries free she begged to be allowed to contribute to the funds of the department.

On Saturday and Sunday afternoons during the winter the Museum gives its visitors the opportunity of listening to men and women who are authorities in their special fields. The large attendance at these lectures (10,750 last year) testifies to the pleasure which these eminent speakers have given. Besides these, short courses on special topics are offered. Notable among those of the past season was the course of lectures on aesthetics given by De Witt H. Parker, lectures which are to be published in book form by the Museum.

Mention should also be made of the orchestral concerts given in the Museum under the leadership of David Mannes and of the delightful talks which immediately precede these, in which Thomas Whitney Surette analyzes the music to be played.

This brief review of the facilities offered the visitor for enjoyment reflects in small measure, if at all, the personal side of the work. The things that really count are the exchange of impressions, the awakening of the perceptions of the visitor—signs of which are eagerly awaited by the Instructor; the kindling glance which comes as an indication to the Instructor that the visitor is beginning to look at the object with the seeing eye instead of being content with reading the label; the shy word of appreciation at the end of the hour which testifies that the fit word has been spoken and that new worlds of enjoyment have been opened: these are the spiritual values which may be felt but which are impossible of tabulation.

Universities, Colleges, Art Schools, and the Museum

Coöperation with the city's educational institutions is encouraged by every means in our power, so that those who are studying

the history, the theory, or the practice of art may feel free to use the treasures gathered here as may best fit their needs. Those who wish to use the Museum as a laboratory are given every privilege compatible with the proper safeguarding of the collections. Class rooms may be rented at a nominal sum, rooms for copyists are provided, and painting or sketching in the galleries is permitted with the minimum of restrictions. That 334 classes from New York and Columbia Universities alone met here in 1925 proves that these institutions realize the advantage of their proximity to the most notable collection of works of art in the country.

*New York Training School for Teachers
and the Museum*

The—shall we say—hardened Museum visitor will have noticed the timidity with which certain people enter the building. Penetrating a museum of art is to these a somewhat doubtful experiment—art, as they conceive it, is a forbidding, unapproachable thing. They have no points of contact—their lives have not fitted them for enjoyment of beauty. With children it is another matter: from the start they feel at home. To prove this, Mr. de Forest tells the following story:

"One day a lady Member of the Museum, noticing a young girl bringing her still younger brother into the Museum, heard her say to him, 'Bobby, now I'll take you to the Iron Man.' The lady, thinking to help the child, said to her, 'Let me show you the way to the Armor Room where you will find the Iron Man.' The child turned on the lady with a somewhat indignant expression and replied, 'Sure, don't you think I know my way around MY MUSEUM!'"

To cultivate this familiarity in the rising generation is of the first importance. And one way of fostering the museum habit in the children is to see that their teachers realize its value. Practically the entire educational staff, in one way or another, serves the teachers of the city in informal talks or in announced courses such as those offered by Miss Bradish, Miss

Cornell, and Miss Chandler. Reaching still farther into the future is the help given those who will some day be teachers. Therefore we rejoice that the New York Training School for Teachers, whence come those who teach in the public schools, welcomes our coöperation. Dr. Hugo Newman, the Principal, and the teachers whose pupils may be helped by Museum study have done all in their power to see that the embryo teachers learn how to use the material to be found in the collections, as is evidenced by the following account of the work, written by Mary Gamble Rogers:

"I wish to express our deep appreciation of the work the educational staff of the Metropolitan Museum of Art has been doing, especially Miss Bradish. The importance of this work is immeasurable and the possibilities multiply as we enlarge our field.

"The close contact with works of art that our student-teachers are having by means of this course; the selection, explanation, and simple analysis given by your staff for better understanding and appreciation of art; and the personal and intimate study on some chosen topic or line of art development offer an opportunity not equaled anywhere else.

"The note-books, portfolios, and sketch-books presented at the end of the courses, showing great variety of topics developed, interest in illustrative material collated, and ingenuity in putting them together, have been a satisfaction and a pleasure to us.

"Two kinds of Museum work are now well established: History of Art Courses for seniors, during school hours, for which credit is given as for any other subject in the curriculum, and a Correlation Course—a short pedagogical course for freshmen, after school hours.

"In the History of Art Courses two periods a week are spent in the Museum and two periods in class work in the Training School. An important part of the work has been the demonstrational period given in the School. Each week a program has been prepared and presented by the students in the class room, sometimes by

one student, sometimes by a group. During the term some of these programs have been given by this class in the Assembly to the entire school.

"In the Correlation Course the students meet five times in the Metropolitan Museum for an intensive study of some one phase of art and how it may be taught to children or used in general class work. During the past school year, 475 student-teachers completed the work with great interest to them and satisfaction to us.

"The aim of this course is to demonstrate ways in which museum collections may be used to aid in the teaching of art and other subjects. The course includes illustrated lectures; conferences with student-teachers on chosen topics; an observation of a class of children at work in the Museum; and a final general conference and summary of the work.

"The outstanding feature of this course is the observation of a model lesson of latest pedagogical procedure. The natural responsiveness and appreciation of the children, in thought and work, is a delight to all observers.

"After one of the observation lessons with a fourth-grade class of children about ten years old studying Dutch art in correlation with the study of the settlement of New York, the children bought out the Museum's stock of small pictures and postcards. The following day I opened my door at the sound of a timid knock to find two little boys hand in hand who wished to know where they could buy more Dutch pictures as the Museum hadn't any more. I gave them my catalogues, told them to select their pictures and write for them. The class teacher used this letter as a topic for composition and penmanship. Eight children out of this class of twenty-four returned to the Museum the following week alone.

"The students have enjoyed the work, and an added value of the course to the individual student is seen in heightened enjoyment of works of art and a keener critical sense."

This work has been organized and developed by Miss Bradish. Last season Miss

Chandler also gave a course for the pupils of the School.

It is perhaps not out of place to mention that all the work which the Museum does in coöperation with the schools—of whatever grade—conducted by the City of New York is offered by the Museum without fee of any sort.

The High Schools and the Museum

Correlating the work of the high schools with the study of Museum material is in the hands of Miss Bradish. Forest Grant, Director of Art in High Schools, encourages his teachers to use the facilities offered, and the principals of the schools are always glad to coöperate whenever possible. In justice it should be mentioned that in many cases the schools plan and carry out Museum study without asking for assistance from us—a most encouraging sign. The work done by one school, as described by Helene Ferro Avery, may be taken as typical of what is accomplished in many.

"In the development of artistic appreciation in the high school student, there are, perhaps, what may be described as four ages, rather clearly defined.

"At first the freshman, rather grubby and bewildered, gathers about 'teacher,' and listens open-mouthed and bird-like, depending on her to be fed. There are so many stories to recall; for instance, in the presence of the Rodin statuary—Orpheus and Eurydice, Cupid and Psyche, delightfully illustrative of the familiar textbook in mythology. Interest for the freshman is entirely in narration, in subject matter. Still there is a vague feeling latent that there may be something more than mere narration to enjoy. They are fascinated by the verisimilitude of the Dwight Franklin mediaeval group. It seems just made for them to realize more fully the scene at Rotherwood in Scott's *Ivanhoe*. Teacher points out the matrix state of the marble in the Hand of God and in Orpheus and Eurydice and there dawns in the mind of the tyro in art the first faint comprehension of the handling of materials; not enough to exult in the surface of a Brancusi bird in flight, or the classic restraint of a Jane

Poupelet, but at least enough to excite curiosity in sculptural technique. This feeling is again awakened in the gallery of paintings where the little group of Ivanhoe students pauses in frank enjoyment of Delacroix's painting of the Abduction of Rebecca. Once more, it is only the story that matters; but again there comes a faint realization of the master's art—this time, the function of color. The gorgeous, rich tones of the painting, the exciting juxtaposition and blend of color become somehow associated with the dramatic quality of the story. It is the transition to the second age—the request for actual instruction in the enjoyment of art.

"Sometimes high school teachers are able to fulfil this new requirement on the part of the student; oftentimes they are not. It is then that more active co-operation between the Museum and the high school occurs. Inquiry at the Museum develops the information that the services of Miss Bradish may be had by appointment. Lectures may be arranged for not only in the class rooms but in the galleries themselves and on a wide variety of subjects! The high school student is in the second age—going to school at the Museum for information; historical, chronological, biographical, aesthetic.

"But the ambitious student is not satisfied and soon enters the third age—an age of self-activity. Heretofore the rôle has been a passive one. The pupils have been taken to the Museum, lectured, aesthetically fed. Now they begin to do things for themselves. In high school they belong to camera clubs, history clubs, classical clubs, and clubs in the household arts. Those following the course in art at Washington Irving High School are taking a course in the appreciation of art. They are preparing projects for their classes in English correlated with their work in art. They discover the library of the Museum. Project note-books blossom with illustrations. Mexican pottery, the life of the Greeks, Oriental rugs, Japanese prints, early American homes, old silver, china, armor, heraldry, fans, and scores of other subjects furnish material for research work. Then comes the greatest thrill.

In Washington Irving and in other high schools where self-activity of the pupil is emphasized, the seniors prepare their own lectures. Alone they go to the Museum and select the slides to be used. The Friday lesson devoted to oral English has in this way been given up to lectures by the girls on Leonardo da Vinci, Botticelli, the Italian Primitives, and a book report on Edith Wharton's *False Dawn*. A group of girls investigated Impressionism with particular emphasis on Claude Monet and Childe Hassam. These girls were followed by a small group who, 'discovering' Post-Impressionism, lectured with slides and a not very great understanding on the work of Henri Matisse.

"Then one fair day in May almost the entire school was turned loose in the Metropolitan Museum to engage in a treasure hunt. They were given type-written questions which asked them to state which pictures they liked most and why. Rembrandt's *Old Woman Cutting Her Nails* and Cecilia Beaux's charming *Girl in White* were great favorites. Manet's *Boy with a Sword* and David's *Charlotte du Val d'Ognes* were also rather significant choices. This treasure hunt came as the culmination of a course in art appreciation for some of the students. Others had never been to the Museum before.

"Another interesting phase of the use of the Museum by high school students was exemplified in a recent exhibition in the foyer of Washington Irving High School. All of the work shown, from portrait heads to designs for wall paper, had been inspired by material at the Museum.

"Thus from the youngster interested merely in subject matter, and that chiefly illustrative and obvious, there develops through coöperation between the high school and the Museum an adolescent who will soon take his part in a community where the visiting of museums of art becomes a more dignified and less childish proceeding."

It should be mentioned that small exhibitions of work of high school students inspired by the collections are frequently held in the Museum.

During the "treasure hunt" to which Mrs. Avery refers, when fifteen hundred young women were gaily searching for the desired objects, there was throughout the Museum an all-pervasive sound of youthful voices which caused a member of the staff to remark, "I'd like to hear that sound every day."

Junior High Schools, Elementary Schools, and the Museum

We next turn to the work with the junior high and elementary schools, conducted by Miss Chandler, work in which the principals and teachers testify by deeds to their appreciation of the value of museum study. We are particularly indebted to Dr. Gustave Straubenmüller, Associate Superintendent, and to Frank H. Collins, Director of Drawing in Elementary Schools, for their sympathetic assistance. The classes, as in the case of the high schools, come in school hours and along definitely planned lines make more vivid their work in history, geography, and so forth, by the study of the collections. The classes in Picture Study—an established course in the schools—find the Museum work of especial value and the visits to the Museum are made more interesting by "treasure hunts," illustrated talks, and free discussions concerning why one picture is liked and another found uninteresting. It is surprising how often the child's selection will correspond closely to that of our most eminent critics. The adult, with his "complexes" and his "inhibitions," is rarely so simple and so sure.

Story-Hours for Boys and Girls

An important part in the developing of the "museum habit" in the rising generation is played by the Story-Hours for Boys and Girls. These are held on Saturday mornings for children of the Members and on Saturday and Sunday afternoons for any who may care to come. Dr. James Lee, until recently a District Superintendent, kindly allows us to quote from one of his reports.

"As District Superintendent in charge of the schools of the 10th and 11th districts,

which extend from 75th to 107th Streets, Fifth Avenue to the East River, I am glad to write concerning the very valuable influence that I have found emanating from the Story-Hours. The principals and teachers in the schools of these districts who have coöperated with me in securing attendance of the children at these Story-Hours report very flattering numbers. In my visits to the classes I have found many of the children giving evidence of the information, pleasure, and knowledge that they have obtained by listening to the charming and interesting presentation of the stories by Miss Chandler. The value of the attendance by the children at these Story-Hours is in evidence on many and really unexpected occasions. Children have shown that they know how to see beauty in connection with their school work, but particularly have I noticed this in their Oral English Expression. The children have obtained material for thought during these Story-Hours and teachers have had an opportunity to utilize the experiences of the children, especially in developing free and full expression of thought; in other words, material for expression has been provided in such a manner as to arouse interest, attention, and close observation. This is especially emphasized by the fact that the stories are followed by concrete application as shown by the opportunities given to the children to observe in the Museum the objects which are dwelt upon by the Instructor. The Museum's influence comes back to me through the interest and enthusiasm of principals, teachers, and, above all, through the children."

Dr. Lee's statements may be taken as typical of the attitude of principals and teachers. Enjoyment of the stories themselves and of the objects in the collections about which the stories are skilfully woven is the first aim of the hours. In the background, however, is a carefully considered relation to school studies: drawing, geography, history, etc. It will, perhaps, interest some to get the child's point of view concerning the Story-Hours. This composition is from the pen of a youthful auditor, S. K.

"The museum has helped me in a great many ways. The pictures and stories I have seen and heard here helped to polish up my imagination. I was never able to imagine the wonderful things that I do now until I came here. My practicing drawing and having Miss Chandler correct me helped me in drawing at school. The Historical stories helped me in History and in my test. I enjoy the visits that I took over here very much."

During the week those who are interested spend an afternoon in the Museum

crippled children are brought to hear stories and are then wheeled about the galleries for a rare glimpse of the beauty which the more fortunate see frequently as a matter of course.

II. THE USE OF THE COLLECTIONS

In using this title for the second section of our survey it must not be taken for granted that those who are served by the Museum in the following ways are supposed not to enjoy the collections. It has been shown that many mentioned in the first



PUPILS FROM ELEMENTARY SCHOOLS, AND JUNIOR HIGH SCHOOLS
ATTENDING A STORY-HOUR

when they draw the objects which illustrated the recently told story, assume the poses of the figures in their favorite pictures, give for their companions illustrated "lectures" concerning objects which have caught their fancy (one such, charming in its utter lack of self-consciousness, was given by a child of six—the daughter of a Member), and in many ways are led to cultivate a liking for the best. At the end of the season there is an entertainment at which the youngsters, in costume, assume the poses of the statues and paintings to be found in the collections.

The Story-Hours are not entirely confined to the Museum—occasionally Miss Chandler can meet the requests for them which come from schools, libraries, and settlements.

And mention should be made of those occasions (happy hours for the children but arousing deep pity in the spectator) when

part make use of the objects displayed in the Museum; conversely, enjoyment is presupposed in those who use the collections. The difference is merely that here are listed those activities which are definitely associated with the "application of the arts to manufacture and practical life."

"The first step in this direction," to quote Percy S. Straus, "is the education in color and design of those on whom falls the responsibility of creating the merchandise." This part of the work is in the hands of Richard F. Bach, Associate in Industrial Arts, who contributes the following account of his service.

The Industrial Art Designer and the Museum

"Dürer says, 'No man shall ever be able to make a beautiful figure out of his own thoughts unless he hath well stored his

mind with study.' He did not define the word *study*. Simply to read and enjoy, only to remember, merely to be able to repeat—these are but related processes. Research alone is but delving. Study implies a personal working over of what has been read and enjoyed and remembered—digesting, extracting, evolving, establishing findings. So Dürer meant it, and so many a designer at work in the Museum has discovered for himself. He may observe and note, he may measure and draw, but he has made no creative contribution sufficient to raise his work above the level of mechanical regurgitation unless he has tapped the essence of character in design, the artistic motive force inherent in style and in those representative pieces that have invited him to detailed examination; thus he finds the reason for their excellence. The material exterior, which alone the untrained eye can comprehend, is not enough for him. While, and although, reacting to the insistent demands of modern, highly specialized manufacturing processes, of market, of complex selling methods, of fickle public taste, he shapes a new thing in which the old is present though not recognizable. And the degree in which the old disappears in the new is often also a measure of the success of the latter. The designer may make a novelty fabric, but its feeling will not be new; it will be age-old in the sense that truth must always be old, though uttered by a babbling infant.

"That is the designer's progress in our galleries: a voyage of discovery, and for some, a later journey to chart territory already known. In this the Museum's service to designer and manufacturer is to be both his pilot and his companion. Yet, though he may have been taught many things and though he may possess infinitely varied capacities, he must learn for himself how to study. His intelligence, as well as his talent, will control the degree of his success. So the designer begins by copying, by getting at facts, by setting down hard dimensions, dealing in routine fashion with the 'what' of his predecessors' work. Many get no further; indeed there are fifty who remain at this level for each one that

risks the thinner air above. The fifty are grist to the Museum's mill as truly as the one who explores beyond.

"Good modern design cannot thrive in the arid soil favorable to copies and reproductions. The verbatim repetition of the best tale dulls its point. This is among the first fruits of the intelligent designer's travels among the industrial arts of the past. In the galleries he beholds on all sides objects whose very similarity emphasizes their differences. The application of this first finding to his own work in the industries of today at once sets him ahead of his fellows—granted always that he has that rare quality of imagination without which his best contribution can never be more than formal. So he advances from the 'what' to the 'how,' ascertaining first what was done by the masters whose craft he emulates, and learning next how they brought their skill successfully to the service of beauty. Ending at the first stage he remains a penny-a-liner, described by Pope:

'. . . ignorantly read,
With loads of learned lumber in his head.'

Achieving the second, he arrives at that completeness of knowledge and grasp of significance which make for the simplicity so greatly admired as the outstanding element of all fine work. As Anatole France says of fine style, '. . . like white light, it is complex, but does not seem so.'

"The designer who can think his way into the objects, so to speak, get at the spirit that prompted their making in that way and no other, attain to some inkling of the faithfulness of their response to the conditions of which they were the inevitable outgrowth, that designer has learned how to study. He is of the salt of the earth, and a leading witness when the Museum's case for public service is stated. He will not regard the galleries as so many shelves carrying a stock of motives, categorized and ticketed, to be taken down at will, as occasion requires, and turned to new uses. He will have discerned in Museum pieces that inspirational value in which their real quality resides.

"Thus we know of the costume designer

who spent her time at the Museum seated alone in a gallery of Near Eastern art. She made no notes, she went to no other galleries, she simply 'exposed' herself to the influence of graceful line and gentle color, knowing her own receptivity to such effects. The result was a whole series of models recalling in form nothing she had

to alter in pronounced degree his practice and predilections of years' standing. The forms he saw had no particular meaning for him, for as a craftsman he could duplicate them at will. But the character of the silver he saw in the collections left an indelible impress on his mind, and his own approach to design was modified forthwith.



A DETAIL FROM AN EXHIBITION OF AMERICAN
INDUSTRIAL ART

seen at the Museum, yet subtly registering in color key and in certain treatments of line the effect of the 'exposure.'

"There are many who work in this way. We have little note of them, because they do not require our assistance. A designer of silver, of Scandinavian origin, having been employed by an American firm, considered it important in his acclimatization to examine the objective record of American silversmiths' work. One trip through the American Wing sufficed to cause him

"But for one such there are many who continue to make on paper portraits of patterns that are in turn printed on goods, and their source of inspiration is a pile of other printed goods. They think materially: wood, glass, clay, silk, whatever their 'line' may be. Nor is this remarkable, for their employers' minds often run in the same channel, hemmed in by embankments, man-made and rigid, with never a tributary or inlet, a wooded isle or cove where imagination might take refuge.

These are the embankments of business in the narrow sense. The modern business man, however, is coming rapidly to the assurance that in the industrial arts his sales are made primarily in terms of design. As a consequence he is extending his own interests to include the feasibility of design as a 'selling point,' and accordingly allowing to his designers the necessary time to study source material in the preparation of new things for the immediate market. For them all the Museum offers the direct business advantage of coöperation of a practical and understanding sort; this on the service side, well illustrated by thousands of objects to be seen in the stores and factories. And for the designer himself the Museum holds an opportunity that business alone can never present: this is the tonic value of study.

"The merit of this appears further in our annual exhibitions of American Industrial Art. It is no longer required, as was the case up to 1923, that entries be the result of Museum study, our purpose being primarily to show the best recent work of American manufacturers and designers, made under regular conditions of plant production, though not necessarily in quantity. Yet, though no single piece may show Museum influence or betray a trace of originals here, the list of exhibitors consists of none but regular students of the collections. And in the group of 764 objects, the work of more than twenty firms, shown in the last exhibition, no small portion owed their success directly to Museum sources and all registered in some degree the favorable effect wrought by the Museum contacts of their designers. For to them the study of the collections, not for the specific purpose of an order in hand but for its tonic value, has become second nature."

The Retail Store and the Museum

When the manufacturer, inspired by a study of the collections, has produced wares of ever-increasing beauty, there is still the problem of bringing these to the attention of that public whose taste has been improved by the same study. The link between the producer and the consumer is

the retail merchant—the next segment of that imaginary circle formed by those whom the Museum serves. For these Percy S. Straus speaks in the following paragraphs:

"The tender of coöperation which the Museum has made to department stores is much appreciated. Speaking for my organization, hundreds of individual members of our staff have profited by accepting it.

"The Museum and the purveyors of merchandise have in common the desire to develop appreciation of merchandise of good taste. The first step in this direction is the education in color and design of those on whom falls the responsibility of creating the merchandise. The second step and one no less important is training the taste of those who select the wares from the lines of the manufacturers.

"The store's part in this process is to accept the tender of the Museum and to grant time to members of its staff to attend the lectures at the Museum and to inspect the collections there. If the value of doing this were more generally realized, the beauty of the displays in stores would add to the pleasure of visiting them.

"The Museum is doing its duty. It is now up to the merchants to express full appreciation of this service by taking advantage of it increasingly."

The work to which Mr. Straus refers is in charge of Miss Cornell, Assistant Professor in Teachers College and Associate Instructor in the Museum, who is aided by Mrs. Fish, Assistant Instructor; the courses being enriched by occasional talks given by other specialists. The work is given in two sections: organized groups from the stores at nine o'clock on Friday mornings and a parallel course given on Sunday afternoons for whosoever may care to attend.

For the Friday morning series—of which there are two, one in the autumn and one in the spring—the stores send selected members of their staffs and, as stated by Mr. Straus, grant the necessary time out of the working hours of the organizations. This last fact, we find, greatly surprises many when they learn of it: it seems to be the most impressive statement one can make

when speaking of our educational work. That schools should send classes to the Museum and that people should come to hear lectures or concerts, a man finds comprehensible, but that time should be set aside *during working hours* that buyers and salespeople may improve their taste astonishes the business man. And for the first time, perhaps, he begins to realize that there is more in "Art" than he had supposed.

of the Instructors' gallery talks, it is difficult to put into words the special appeal of this work. That the courses meet a very real need is proved by the attendance, which, last season, was 726 for the ten demonstrations.

*Study-Hours for Teachers, Home-Makers,
and Young Girls*

The very important courses offered by Miss Cornell for teachers have been



THE STUDY ROOM OF TEXTILES

In her analysis of line and color Miss Cornell states the theory and then shows its application to the wares sold in the shops—dress, furniture, lighting fixtures, china, glass—the objects shown having been selected by her and sent from the stores for this purpose. Beside these she places material from the collections, that the student may see how clearly the basic principles of design have been understood by the artist-craftsmen of the past and learn how one's perceptions may be sharpened by study of the collections.

The Sunday afternoon Study-Hours for Practical Workers parallel those of Friday mornings. As in the case of the account

mentioned. In these the application of the theories of line and color to the practical work of the teacher is stressed, the problems ranging from those which confront teachers in colleges to those which are met in kindergarten grades. In this latter phase of the work Miss Cornell is assisted by Kate Mann Franklin.

Oftentimes a woman, examining the simpler embroideries displayed in the textile collections, will become conscious of an urge to try her skill of hand in this field, or while studying the decorative motives of the nearer East will wonder whether by any chance she might be able to put something of the kind upon the leaves of a

screen. And joining the Study-Hours for Home-Makers she discovers undreamt-of powers—learning with surprise that such work is much more a matter of clearness of thought than of manual dexterity . . . plus, of course, the skilful guidance of Miss Cornell and her associates and the inspiration to be derived from the collections. Although the aim of the course is the production of articles to be used in the home, the theories which may guide one in the

signers who shall at once produce "commercially," they do give the child an opportunity to exercise his creative faculties—with the continual influence of the objects in the Museum in refining his taste.

That the collections themselves are the *raison d'être* of the activities of the department needs no emphasis. It may not, however, be out of place to remind the reader of the special facilities given the



THE OFFICE OF THE MUSEUM EXTENSION

developing of the designs are continually kept before the student and many points concerning the evolution of ornamental forms are stressed in the discussions. Possibly most important of all is the more or less subconscious training in taste concerning the choice and arrangement of home furnishings which the student absorbs while working in the Museum.

Closely allied with this course is the one for girls, in which the procedure and the aims are the same as those noted above.

Finally we reach the child. Although the activities planned for the youngsters are not, of course, meant to develop de-

veloping of the designs are continually kept before the student and many points concerning the evolution of ornamental forms are stressed in the discussions. Possibly most important of all is the more or less subconscious training in taste concerning the choice and arrangement of home furnishings which the student absorbs while working in the Museum.

A most important agency for aiding the student is found in the Library, with its 52,618 volumes and 78,559 mounted photographs: but of this branch of the Museum's activities surely no one needs to be reminded.

III. THE MUSEUM'S EXTENSION SERVICE

Lending Collections

When discussing this phase of the educational work it is difficult to avoid being statistical; saying, for example, that 109,601 lantern slides were circulated during the past year, 4,753 photographs and color prints, 389 paintings, and so forth and so on. Possibly but one out of a

schools, clubs, libraries, and hospitals. Schools borrow the duplicate textiles, the Japanese prints, the maps and charts, while through the coöperation of the American Federation of Arts sets of the facsimile etchings and of paintings from the Museum collections are circulated throughout the country. There is also a Lecturers' Collection—material which may not be taken from the building but which may be



A SCENE FROM THE POTTERY MAKER

thousand persons really enjoys statistics, yet how else may we impress upon the reader the use made of the facilities afforded by this branch of the Museum's activities? It is a big and a vital part of our work. The lantern slides not only take "counterfeit presentments" of the collections to those who cannot come to the Museum, but as the 38,000 slides illustrate man's artistic achievements from prehistoric times to the present day, they are in constant use by teachers, clubs, and other organizations all over the eastern section of the United States. The photographs, color prints, and facsimile etchings—of a size suitable for exhibition—are used by

freely used by lecturers in the Museum courses. Of the cinema films, which have been in demand from Boston to Madison, Wisconsin, and from Raquette Lake, New York, to Nashville, Tennessee, an account, written by George D. Pratt, is given below. To the schools of the City of New York the extension service is free except the Museum films; of others a merely nominal fee is asked.

Miss Davis, who has charge of the Museum Extension service, calls attention to certain details of this service. With few exceptions our collections are not in groups but are available for individual selection and arrangement. Visitors are

welcome at any time during office hours. To those who wish to make a selection in person, we are glad to give any aid possible; the requests of those who cannot come in person but who send us lists of the desired slides or other objects, we do our best to meet. The exact date of use should be given, as the material is shipped to reach the borrower the day before the lecture. That this may be done, requests should be sent to us well in advance. In all cases prompt return of the material is essential.

The Museum's Cinema Films

"The use of the motion picture for educational purposes is one that is gradually being recognized as a most important factor in museum work.

"The Metropolitan Museum of Art, realizing this significant use, started four years ago to make its own films. The motion picture screen can do for art as much as it has done for the drama, and even more. The Museum has only tapped the very beginning of the educational possibilities which motion pictures offer in connection with its activities.

"Briefly to mention our present films, we have, first, those on Egypt. These bring before the audience Egypt with its ruined temples and carvings, and the native life of the country. Inserts of tomb paintings, depicting life 4,000 years ago, reveal to the onlooker that the customs of the people have changed but little during the intervening years.

"How was armor used in ancient days? This is shown in another film, in which the characters appear wearing armor as it was worn in mediaeval times.

"Greek art and mythology have been recorded in a film entitled *The Gorgon's Head*. The story deals with a student who has come to the Museum to study a Greek vase, but who falls asleep and in a vivid dream follows the adventures of Perseus as handed down to us in Greek mythology. The theme is admirably acted by a group of players headed by Edith Wynne Matthison and Charles Rann Kennedy, who volunteered their services to the Museum.

"The American Wing, with the atmos-

phere of mystery that haunts those early rooms, affords great possibilities for the play of the imagination. Already one film portraying an incident in the life of a Colonial family has been produced.

"French, Italian, and Chinese art; the making of leaded glass as it was done in the thirteenth century—all are fields yet unrecorded but rich in possibilities. In fact, the field is so rich that it is hard to know where to begin.

"A film, just completed, depicts the making of pottery. This was produced under the direction of Miss Maude Adams, assisted by Robert J. Flaherty. The scene is laid in a potter's shop in the middle of the last century, with a potter at work on a kick-wheel. We are indebted to Miss Maude Robinson, of The Greenwich House Pottery, for her most helpful coöperation.

"Thousands of people are looking for motion pictures which have artistic, instructive, and entertaining value, but the average motion picture producer does not show such films. He has overlooked this latent public and has sought to please only those who enjoy the type of pictures now generally shown, with their cheap love scenes and impossible plots.

"The Metropolitan Museum is taking a more vital part each year in the educational activities of the city's life. Its priceless treasures showing the art and craftsmanship of other ages take on added interest when made to live again through the medium of the motion picture. Furthermore, unlike the collections, which may be seen only by the citizens of New York and its visitors, the motion pictures can go from state to state, spreading the influence of the Museum in places heretofore untouched."

Quiet contemplation of a thing of beauty would seem to be the keynote of aesthetic enjoyment, and with this the motion picture has little in common. Yet, as Mr. Pratt points out, the moving picture is capable of becoming an important aid in the understanding of works of art. Under the guidance of Miss Clarke, who has charge of this section of our work, we hope to produce a series of films which will dispel

any doubts that may be entertained as to the value of the motion picture to a museum of art.

The greatest good which we may hope to achieve through our educational work was voiced by an old man whose remark was overheard by a Member of the Museum. Our friend was passing the show window of a picture dealer, before which stood a white-bearded, poorly clad man and a small boy, when she caught the words,

"No, that's not right; look again." She turned, and found that they were studying an old painting; absorbed, unconscious of the passersby. "Look again," the man would say—and the boy would examine the picture, then close his eyes and describe the composition in detail. Again and again was this repeated until the boy had reconstructed the masterpiece, missing no point. Then the old man said, "Good; now we can go home. Now you own that picture."
HUGER ELLIOTT.

ACCESSIONS AND NOTES

A SHOWING OF THE MUSEUM FILMS. On Tuesdays and Thursdays during October (with the exception of October 14) the films produced by the Museum will be shown in the Lecture Hall at four o'clock. These showings are free to all. What films are to be shown on a given day may be learned at the Information Desk.

THE DEPARTMENT OF ARMOR and the Department of Far Eastern Art record with regret the loss of the services of Noritaké Tsuda, who has been aiding especially in the preparation of a catalogue of Japanese arms and armor. The arrangement, made in 1923 by the courtesy of the Imperial Museum of Art in Tokyo, of whose staff Mr. Tsuda is a member, secured Mr. Tsuda's skilful help for two years, and this period has now elapsed. Mr. Tsuda returns to Japan by way of Europe and India.

A LOAN OF GRÉGOIRE VELVETS. The exhibition of textile fabrics in Gallery H 17 has recently received an interesting addition in an important group of Grégoire velvets lent by H. A. Elsberg.

Gaspard Grégoire, who was born at Aix in Provence, was one of the foremost artist-craftsmen working at Lyons during the Napoleonic period. The velvets of Grégoire were woven with a painted warp—the technique, which was extraordinarily complicated, enabling the weaver to produce each subject in quadruple.

The Elsberg loan includes the following subjects: Napoleon, after the portrait of Gérard¹; Louis XVIII, in the style of Gérard; the Fourth Evening Hour of Raphael; a small medallion of a battle scene; and a decorative border in the style of Pernon.

F. M.

METALLIC REPRODUCTIONS IN THE BASEMENT OF WING K. Installed in better cases and under more favorable conditions of lighting than formerly, the collection of metallic reproductions, now transferred to the gallery at the foot of the elevator in the basement of Wing K and arranged according to country, shows to new advantage. Most of these reproductions are very well executed and give a vivid idea of such unique objects as the Hildesheim Treasure, the Scythian antiquities found at Nagy-Szent-Miklós in Hungary, the Scythian and Graeco-Scythian art included in the Kertch Collection of the Hermitage, and Irish antiquities of which the originals are chiefly in Dublin. Many rare and historic examples of English, French, Italian, and German plate are represented, admirably supplementing the Museum collection of originals in Gallery A 22 and the Pierpont Morgan Wing. The proximity of the Print Department may lead the interested visitor to dig out those books of ornament which provided the old

¹Grégoire presented one of these to the Museum at Aix, Provence. There is another in the Musée Historique des Tissus at Lyons.

goldsmiths with some of their most fascinating designs. Held in some contempt by reason of long familiarity, this collection of metallic reproductions deserves a fresh approach.

C. L. A.

CHANGES IN THE LECTURE PROGRAM.

The Museum wishes to call to the attention of its Members the group of Informal Talks which are to be given on Thursday afternoons by Miss Morris, Miss Richter, Mr. Grancsay, Mr. Hoopes, and Mr. Ivins, of the Museum staff. These meetings have been arranged that the Members may have an opportunity of discussing with those of the curatorial staff matters concerning the collections which particularly interest them. The first meeting will be held on October 28, in the Print Study Room.

A course which will also interest the Members is that on The Florentine Renaissance, which will be given by Miss Abbot on Mondays during the first half of the season. In these illustrated lectures Miss Abbot covers all phases of that creative period. The course is free to Members.

The attention of those Members whose children attend the Story-Hours on Saturday mornings is called to the fact that this season the hour has been changed from ten-thirty to ten-fifteen.

Among the coöperative lectures given by an arrangement with New York University is a series of illustrated talks, followed by discussion, offered by Mr. Elliott under the title Artistic Expression. These will be given on Wednesdays for the first half of the season.

Two other "novelties" should be noted. Miss Chandler will give a course on Picture Study for teachers on Thursdays throughout the year, and on Saturday afternoons there will be held Story-Hours for Boys and Girls. Of these Miss Chandler will give the greater number, but several will be given by Eleanor W. Foster, Beatrice Bromell Hersey, and Douglas Moore. Mr. Moore, who, it will be remembered, in 1925 gave stories in which musical themes, recognized and sung by the children, showed the development of the plot, will again delight the children with musical afternoons.

THE IMPORTANCE OF A LIVING ART.
 ". . . The static value, however serious and important, becomes unendurable by its appalling monotony of endurance. The soul cries aloud for release into change. It suffers the agonies of claustrophobia. The transitions of humor, wit, irreverence, play, sleep, and—above all—of art are necessary for it. Great art is the arrangement of the environment so as to provide for the soul vivid, but transient, values. Human beings require something which absorbs them for a time, something out of the routine which they can stare at. But you cannot subdivide life, except in the abstract analysis of thought. Accordingly, the great art is more than a transient refreshment. It is something which adds to the permanent richness of the soul's self-attainment. It justifies itself both by its immediate enjoyment, and also by its discipline of the inmost being. Its discipline is not distinct from enjoyment, but by reason of it. It transforms the soul into the permanent realization of values extending beyond its former self. This element of transition in art is shown by the restlessness exhibited in its history. An epoch gets saturated by the masterpieces of any one style. Something new must be discovered. The human being wanders on. Yet there is a balance to things, mere change before the attainment of adequacy of achievement, either in quality or output, is destructive of greatness. But the importance of a living art, which moves on and yet leaves its permanent mark, can hardly be exaggerated."—Requisites for Social Progress, in *Science and the Modern World*, by Alfred North Whitehead, Professor of Philosophy in Harvard.

A GIFT OF ETCHINGS BY JOHN SLOAN.
 Mrs. Harry Payne Whitney has recently presented to the Museum what must be a nearly complete collection of etchings by John Sloan, in a series of selected impressions many of which are in "early states."

Fifty-one of these prints were made as illustrations for an edition of the works of Paul de Kock, the publisher of which, while following the tradition of the *subscrip-*

tion de luxe, had the temerity to get a good artist to work for him. Whether or not the publisher thought his experiment successful one does not know, though one suspects that most of the subscribers were shocked by the plain, straightforward, pictorial fare submitted in lieu of the expected *éclairs*. Of one thing, however, one is sure, that that edition of the works of Paul de Kock ("unexpurgated" and "limited" as it probably was) will some day be sought for by collectors (who are so different from the persons to whom assiduous agents originally "sold" it)—and that it will be sought for because of John Sloan's contributions to its making (which are even more different from the *Le-nu-au-salon*-ish things that publishers always seem to think will be sufficiently and saleably understood of their agents). Mr. Sloan has done many amusing and interesting things, but never again has he soared to the impossible as he did when he put art into the hands of the book agent.

In addition to these illustrations there are ninety-one other etchings in the collection—cheerful, casual, jolly, understanding pictures of you and me. They probably constitute the best existing pictorial commentary on life in what O. Henry used to call Bagdad-on-the-Subway—which is too big a subject for even the brashest to talk about in a Museum Bulletin. As Mrs. Bacon's little girl used to say, "N'Yawk's the place!" W. M. I., JR.

RECENT ACCESSIONS OF FRENCH FURNITURE. There will be shown in the Room of Recent Accessions during the month of September three pieces of French furniture constituting part of the bequest of Collis P. Huntington. The earliest of these is a typical example of a Louis XV lady's writing-desk executed in marquetry of various woods. The outer corners of the front legs, the feet, and the keyhole have protective bronzes. The flap drops forward in the usual way to provide writing space. Curved lines predominate in the inlaid designs of scrolls and flowers and also in the contours. The desk is probably of provincial origin. The second piece in point of date is a small marquetry commode of

the Louis XVI period. The commode has a tripartite front, the central panel inlaid with musical instruments and flowers, the end panels with a checkered design. There are three small and two large drawers. The ring-pulls are in the form of laurel wreaths and the keyhole scutcheons are swags of laurel leaves tied with bow-knots of ribbon. The legs are reminiscent of the earlier *pied-de-biche*. The third object is a mahogany coin-cabinet said to have belonged to Napoleon I. It is in the Egyptian style, which became the fashion after the Egyptian Campaign of 1798, with inlay and mountings of silver. The form is that of an Egyptian pylon; the ornament includes the winged disk, the uraeus, the lotus, and the scarab. Two locks concealed beneath movable portions of the bodies of the uraei open doors at the ends of the cabinet which reveal series of shallow drawers. The center of each drawer is decorated with a Napoleonic bee, one wing of which is hinged and serves as a drawer pull. On each lock is inscribed "Biennais," which enables us to assign the silverwork of the cabinet to Martin Guillaume Biennais, famous goldsmith of the Emperor. P. R.

FANS AND COSTUMES. The collection of fans, lately enlarged by several gifts and by the Mary Clark Thompson bequest, has been assembled in a small gallery, H 22 A, where it is displayed in mirror-backed wall cases. In its arrangement a chronological scheme has been followed, presenting in an interesting way the decorative features of the different periods—the mythological subjects of the Louis XIV period, the picturesque romanticism of the later eighteenth century, the pseudo-classic figures of the Directoire and Empire periods, the Chantilly lace of the Second Empire and the Victorian period, each with its distinctive charm.

On a raised platform in the center of the room, a group of nineteenth-century costumes will attract those interested in the fashions of that day. The exhibit covers the years between 1820 and 1872 and illustrates the various modes of dress of the Victorian era.

In the adjoining corridor, H 22, a number of Venetian costumes, recently acquired, have been placed on exhibition, and also the costume dolls formerly shown in the basement of Wing H.

In the alcove opening into the gallery of Oriental art (H 14) a number of eighteenth-century men's costumes give an interesting approach to the corridor filled with women's dresses of the same period. Here in a central case may be seen a richly embroidered suit of silver brocade, dating from about 1780, reputed to have been worn by

Charles III of Spain (1759-1788), while in an adjacent case exhibiting some recently acquired coats and waistcoats, the attention is held by a charming costume of the period of Louis XVI, designed for a little Venetian boy. This suit has white silk knee breeches topped by a lavender coat and waistcoat, to which has been added a neckband finished with a small lace jabot. The remaining cases are given over to the display of costumes that have not been permanently shown heretofore.

F. M.

LIST OF ACCESSIONS AND LOANS

JULY AND AUGUST, 1926

| CLASS | OBJECT | SOURCE |
|------------------------------|---|--------------------------------------|
| ANTIQUITIES—CLASSICAL | *Bronze pen and inkwell (?), Roman period. | Purchase. |
| ARMS AND ARMOR. | *Sword guard, Japanese, XVIII or early XIX cent.; kozuka, signed Seishinken Mototomo, Japanese, XIX cent. | Purchase. |
| CERAMICS. | †Plate, painted by Hunt Diederich, American, contemporary. | Gift of Mrs. Hunt Slater. |
| CLOCKS, WATCHES, ETC. | *Clocks (2), ormolu and enamel, French, late XIX cent. | Bequest of Collis P. Huntington. |
| | *Clock, gilt-bronze, French, 1815-30. | Purchase. |
| COSTUMES. | †Mitts (2), silk, American, early XIX cent. | Gift of Miss Bertha Coolidge. |
| | †Hats (2), manila straw, American, abt. 1850-70. | Gift of Mrs. Eliot Norton. |
| | †Shawl, Paisley, French, XIX cent. | Gift of Mrs. Edwin E. Butler. |
| DRAWINGS. | *Banquet in an Arbor, by Martin de Vos, Flemish, 1532-1603; Le Martinet pris Montpelier, by J. B. C. Corot, French, 1796-1875; View of a Town, by Paul Bril, Flemish, 1554-1626; Portrait Study, by Sir Peter Lely, British, 1618-1680. | Purchase. |
| GLASS (OBJECTS IN) | *Hurricane shades (2), American, early XIX cent. | Purchase. |
| LEATHERWORK. | *Lot of gilded and painted leather, Spanish, XVII-XVIII cent. | Bequest of Collis P. Huntington. |
| METALWORK. | *Candelabra (2) and inkstand, ormolu and enamel, French, late XIX cent. | Bequest of Collis P. Huntington. |
| | †Teapot and stand, silver, English, 1784-1786. | Gift of William Rhinelander Stewart. |

*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

| CLASS | OBJECT | SOURCE |
|--|--|--|
| MINIATURES AND MANUSCRIPTS..... | *Collection of miniatures (73), mostly French and English, XVII-XIX cent.. | Bequest of Collis P. Huntington. |
| MUSICAL INSTRUMENTS.. | †Piano, maker, Carl Lennier, German, 1797 | Gift of Mrs. Cyrus C. Miller. |
| PAINTINGS..... | *Portrait of Mrs. Portia Charlotte Pine, American, abt. 1846..... | Bequest of Miss Carolyn M. Pine. |
| | †Apple Blossoms, by Claude Monet, French, 1840- ; Masquerade, by Mariano Fortuny, Spanish, 1838-1874. | Bequest of Mary Livingston Willard. |
| | †Church of the Spirito Santo, Ronda, by A. Sheldon Pennoyer, American, contemporary..... | Purchase. |
| | †Peggy Sketching from a Balcony, by William Starkweather, American, contemporary..... | Bequest of Collis P. Huntington. |
| REPRODUCTIONS..... | *Ivories (5) from Spata and Mycenae, Mycenaean period; from originals in the National Museum, Athens..... | Purchase. |
| SCULPTURE..... | †Hawk, bronze, by Albert T. Stewart, American, contemporary..... | Gift of Edwin DeT. Bechtel. |
| TEXTILES..... | †Embroidered strips (2), French, XVIII cent..... | Bequest of Collis P. Huntington. |
| | †Strip of embroidery, French, XVIII cent. | Purchase. |
| | †Strip of woven lace, American, early XVIII cent..... | Gift of Mrs. James A. Glover. |
| | *Piece of printed cotton, French or English, late XVIII cent..... | Purchase. |
| WOODWORK AND FURNITURE..... | *Commode, Regency style, French, XVIII cent.; desk, French, XIX cent.; †commode, Louis XVI style, French, XVIII cent.; desk, Louis XV style, French, XVIII cent.; coin-cabinet, Empire style, French, XIX cent. | Bequest of Collis P. Huntington. |
| | †Sideboard, mahogany, American, abt. 1800..... | Gift of Lady Lee of Fareham and Miss Faith Moore, in memory of Miss Ella L. Moore. |
| | *Sofa (mériidienne), French, abt. 1815-20; side-chair, French, abt. 1860..... | Purchase. |
| | *Picture frames (3), gilt, American, middle of XIX cent..... | Gift of Robert Fridenberg. |
| | *Whatnot and sofa, rosewood, American, abt. 1850..... | Purchase. |
| ANTIQUITIES—EGYPTIAN (Third Egyptian Room) | Seated Osirid figure of King Psamtik I, black basalt, XXVI dynasty..... | Lent by G. J. Greener. |
| CLOCKS, WATCHES, ETC. | *Tall clock, American, early XIX cent... | Lent by Philip Rhinelanders. |
| DRAWINGS..... (American Wing) | Crayon portraits of Governor and Mrs. George Clinton, by Saint-Memin..... | Lent by Miss Anne S. Van Cortlandt. |

*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

| CLASS | OBJECT | SOURCE |
|--|---|---|
| GLASS (OBJECTS IN).... | *Vase and bottle, by Emile Galle, French, late XIX cent.; vase by Clement Mercier, French, XIX cent. | Lent by Edward C. Moore, Jr. |
| JEWELRY..... (American Wing) | Mourning ring of Richard Barton, American, dated 1784; mourning ring of Caleb Beck, American, early XIX cent.; mourning scarf pin, American, early XIX cent. | Lent by Miss Anne S. Van Cortlandt. |
| METALWORK..... (Floor II, Room 22) | Monstrance, silver and parcel-gilt, Spanish, XVI cent. | Lent by J. Pierpont Morgan. |
| MINIATURES AND MANUSCRIPTS..... (American Wing) | Portrait of Pierre Van Cortlandt, artist unknown, American, XVII cent.; portrait of Catherine Van Cortlandt, artist unknown; portrait of Abel Beck, artist unknown, American, early XIX cent. . . | Lent by Miss Anne S. Van Cortlandt. |
| PAINTINGS..... | *Portrait of Marshal Jenkins and portrait of Mrs. Marshal Jenkins, by Rembrandt Peale, American, 1778-1860. . . | Lent by Miss Frances B. Hawley. |
| (Floor II, Room 16) | Portrait of Penelope Green, by John W. Jarvis, American, 1780-1834. | Lent by Mr. and Mrs. Robert Hartshorne. |
| | *Portrait of Alexander Otis, by Gilbert Stuart, American, 1755-1828. | Lent by Mrs. William Morton Grinnell. |
| WOODWORK AND FURNITURE..... | *Sofa and armchair, rosewood, American, abt. 1845; marquetry cabinet and footstool, carved and gilt wood, French, abt. 1860-70. | Lent by Miss Sarah Cooper Hewitt. |
| | *Side-chair, American, abt. 1850. | Lent by Miss Alice Larkin. |
| | *Console table, American, early XIX cent. | Lent by Mrs. S. Woodward Haven. |
| (American Wing) | Embroidery frame, American, third quarter of XVIII cent. | Lent by Miss Anne S. Van Cortlandt. |

*Not yet placed on exhibition.

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LENDING COLLECTIONS

Frank Graham Holmes

CALENDAR OF LECTURES

FREE LECTURES

OCTOBER 2—OCTOBER 17, 1926

Story-Hours for Boys and Girls, by Anna Curtis Chandler, Saturdays, at 1:45 p. m., beginning October 2; Sundays, at 1:45 and 2:45 p. m., beginning October 3.

Study-Hours for Practical Workers, by Grace Cornell, Sundays, at 3:00 p. m., beginning October 10.

LECTURES FOR WHICH FEES ARE CHARGED

SEPTEMBER 24—OCTOBER 16, 1926

In this calendar, M indicates that the course is given by the Museum, N that it is given by New York University.

| September | HOUR | October | HOUR |
|---|-------|--|-------|
| 24 Study-Hour for Teachers (M) Grace Cornell..... | 4:00 | 8 Materials of Decoration (N) R. M. Riefstahl..... | 8:00 |
| 27 The Florentine Renaissance (M) Edith R. Abbot..... | 3:00 | 9 Study-Hour for Home-Makers (M) Grace Cornell..... | 10:30 |
| 29 Artistic Expression (M) Huger Elliott..... | 3:00 | 9 Study-Hour for Young Girls (M) Kate Mann Franklin..... | 10:30 |
| 30 General Outline of the History of Art (N) John Shapley..... | 3:00 | 9 Outline of the History of Painting (M) Edith R. Abbot..... | 11:00 |
| October | | 11 The Florentine Renaissance (M) Edith R. Abbot..... | 3:00 |
| 1 Study-Hour for Salespeople and Buyers (M) Grace Cornell..... | 9:00 | 11 Museum Course for High School Teachers (M) Ethelwyn Bradish..... | 4:00 |
| 1 Study-Hours for Teachers (M) Kate Mann Franklin Grace Cor- nell, Helen Gaston Fish..... | 4:00 | 12 Oriental Rugs (N) R. M. Riefstahl..... | 11:00 |
| 2 Study-Hour for Young Girls (M) Grace Cornell..... | 10:30 | 12 Principles of Form and Color (N) Grace Cornell..... | 8:00 |
| 2 Outline of the History of Painting (M) Edith R. Abbot..... | 11:00 | 12 Early American Decorative Art and Architecture (N) Lecturer to be announced..... | 8:00 |
| 4 The Florentine Renaissance (M) Edith R. Abbot..... | 3:00 | 12 Historic Textile Fabrics (N) R. M. Riefstahl..... | 8:00 |
| 4 Museum Course for High School Teachers (M) Ethelwyn Bradish..... | 4:00 | 13 Art of the Middle Ages (N) John Shapley..... | 11:00 |
| 5 Early American Decorative Art and Architecture (N) Lecturer to be announced..... | 8:00 | 13 Artistic Expression (M) Huger Elliott..... | 3:00 |
| 5 Principles of Form and Color (N) Grace Cornell..... | 8:00 | 14 Mediaeval Art and Architecture in Egypt (N) R. M. Riefstahl..... | 11:00 |
| 6 Art of the Middle Ages (N) John Shapley..... | 11:00 | 14 General Outline of the History of Art (N) John Shapley..... | 3:00 |
| 6 Artistic Expression (M) Huger Elliott..... | 3:00 | 15 Study-Hour for Salespeople and Buyers (M) Grace Cornell..... | 9:00 |
| 7 Mediaeval Art and Architecture in Egypt (N) R. M. Riefstahl..... | 11:00 | 15 Study-Hours for Teachers (M) Kate Mann Franklin, Grace Cor- nell Helen Gaston Fish..... | 4:00 |
| 7 General Outline of the History of Art (N) John Shapley..... | 3:00 | 15 Materials of Decoration (N) R. M. Riefstahl..... | 8:00 |
| 8 Study-Hour for Salespeople and Buyers (M) Grace Cornell..... | 9:00 | 16 Study-Hour for Home-Makers (M) Helen Gaston Fish..... | 10:30 |
| 8 Study-Hour for Teachers (M) Grace Cornell..... | 4:00 | 16 Study-Hour for Young Girls (M) Kate Mann Franklin..... | 10:30 |
| | | 16 Outline of the History of Painting (M) Edith R. Abbot..... | 11:00 |

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

PUBLISHED MONTHLY UNDER THE DIRECTION OF THE SECRETARY OF THE METROPOLITAN MUSEUM OF ART, FIFTH AVENUE AND EIGHTY-SECOND STREET, NEW YORK, N. Y. SUBSCRIPTION PRICE, TWO DOLLARS A YEAR, SINGLE COPIES TWENTY CENTS. SENT TO ALL MEMBERS OF THE MUSEUM WITHOUT CHARGE.

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A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception or private view given by the Trustees at the Museum for members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

The Museum, including its branch, The Cloisters, is open daily from 10 a.m. to 5 p.m.; Saturday until 6 p.m.; Sunday from 1 p.m. to 6 p.m.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

MUSEUM INSTRUCTORS

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of \$1 an hour is made with an additional fee of 25 cents for each person in a group exceeding four in number.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, lending collections, and collections in the Museum, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum. PHOTOGRAPHS of all objects belonging to the Museum, COLOR PRINTS, ETCHINGS, and CASTS are on sale at the Fifth Avenue entrance. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

CAFETERIA

A cafeteria located in the basement in the northwest corner of the main building is open on week-days from 12 m. to 4.45 p. m.

FOR SALE AT THE FIFTH AVENUE ENTRANCE TO THE MUSEUM